AMENDMENTS TO THE SPECIFICATION:

Replace paragraph [00027] as follows:

[00027]   Figure 5 is a flow chart showing the scenes and scene sequences that make up the fourth, or "lunch," act of the storyline shown in Figure 3, which includes two linking scenes entitled "Mutual Attraction" and "~~Diedre~~ Diedra Explains."

Replace paragraph [00052] as follows:

[00052]   To further illustrate how decision consequences are carried past linking scenes, the lunch act (106) of Figure 5 is shown. Figure 5 begins with one of three variation scenes (200a-c) determined by a decision the user made for Kelso in the preceding act.   In the earlier act, Kelso must decide whether to accept an invitation to lunch by an attractive female co-worker (Diedra) when he had earlier committed to a lunch date with his girlfriend (Jill). Specifically, the user must decide on behalf of Kelso whether to cancel with his girlfriend and go with ~~Diedre~~ Diedra, invite ~~Diedre~~ Diedra to go to lunch with him and his girlfriend, or blow off ~~Diedre~~ Diedra and just keep his date with his girlfriend. Regardless of Kelso's decision, Diedra meets Kelso in the restaurant in the set of variation scenes (200a-c) that relate to those decisions, but the interaction between them varies depending upon the decision made earlier.

Replace paragraph [00054] as follows:

[00054]   To provide a specific example of which decisions are related to which variation scenes, reference is again made to Figure 5. If Kelso cancelled with his girlfriend variation scene (200a) is presented. If Kelso continues from there and proceeds to make decisions (208a and 210a), variation scene (204a) is shown.   Scene (204a) is a variation scene wherein Jill is extremely angry because not only did Kelso cancel their date, Jill finds him kissing another woman. Therefore, variation scene (204a) includes Jill expressing her extreme anger in a manner consistent with the fact that Kelso cancelled their lunch. The other variation scenes of Figure 5 similarly depend on more than one decision and are displayed accordingly. For example, if Kelso kept his date with Jill and made decision (208b), variation scene (202c) is displayed where Jill is angry because she saw Kelso flirting with ~~Diedre~~ Diedra and will express her anger in a

manner consistent with the fact their date had not been cancelled. For instance, she may say "I am glad you found something to keep you occupied until I arrived." If, on the other hand, Kelso had cancelled their date and decided not to kiss ~~Diedre~~ Diedra, variation scene (202a) is presented where Jill may say "I thought you weren't hungry." Furthermore, whether the user encounters scene (212a or 212b) also depends on the previous plurality of decisions made by the user. For example, if Kelso cancelled the date and was caught kissing ~~Diedre~~ Diedra, scene (212a) may be displayed. If Kelso kept the date and was able to refrain from actually kissing ~~Diedre~~ Diedra while flirting with her, scene (212b) may be displayed.

Replace paragraph [00055] as follows:

[00055]   This use of variation scenes extends the sophistication of the interactive story structure, as any number of variation scenes may be used. The methodology, however, allows the story's overall thematic plot points to be delivered, creating a single, coherent narrative arc. The interactive user is provided with frequent opportunities to choose his character's actions, which affects how the story unfolds and appears to influence the actions of the other characters. The user gets the rewards of appreciating a good story unfold smoothly along a coherent narrative arc, rather than in a disjointed and arbitrary manner, as in the prior art. The user also gets the vicarious thrill of deciding how a character behaves or exercises ~~judgement~~ judgment and then seeing the consequences of the decisions, including how other characters respond.

Replace paragraph [00057] as follows:

[00057]   It is also possible to create a more satisfying narrative experience when a main, action-oriented storyline can be delivered in a controlled sequence, but the emotional ~~subtilities~~ subtleties are allowed to vary. This structure means that users will reach common points on the storyline, but how they (and the story's characters) feel about the experience may be very different, based on how they behaved. For instance, if a user consistently made choices that were opportunistic and greedy, all the other characters might despise that user's character by the end of the story. Conversely, if the user's decisions were brave and selfless, then other characters during the story might praise the user's character.